PRICE LIST OF FARLAND BANJOS

STRINGS, HEADS, MUSIC, ETC.

Having long desired a banjo that would be free from the metallic, "plinky planky" tone characteristic of metal rims; and having noticed that metal rim banjos sounded better when supported by a table, it occurred to me that this improved quality of tone might be secured by putting more wood in the rim and reducing the quantity of metal therein. Accordingly, I tried a heavy wood rim with a metal ring on top, over which the head was stretched; but finding that the metallic tone was still in evidence, I tried a still heavier rim and discarded the metal altogether. The result was the best **quality** of tone that I had ever heard from a banjo. As **quantity** of tone is principally a matter of size and **tension** of the head, the volume was, of course, practically the same as that of other banjos of equal size. Being more musical it had greater carrying power, as a matter of course.

Believing that I had the best banjo that could be made, I placed it on the market, and I feel safe in saying that the

FARLAND PATENT WOOD RIM BANJO

is used by more good players than any other make, and its tone has been more highly praised by critics than that of any other. It is certainly more **widely imitated,** as practically every modern make in the market is made to look like the **Farland.** Unfortunately, the tone of these imitations is ruined by the metal rings, trusses, flanges, tubes, etc., which are mounted on top of the wood rims, and which are mere "talking points" to catch the unwary.

It seems to be the nature of progressive players to continually desire better instruments, and in common with others, I eventually began to long for a banjo with a more sustained tone.

Having noticed the **absolute failure** of the "air chambers," "air tubes," "sound boxes" and other contrivances designed to secure this, I felt that the only way in which a more sustained tone could be produced would be by using wire strings or improving the head or sounding board of the banjo.

The **z-z-z** given by the final vibrations of wire strings is so offensive that I could not bear to use them, so the only alternative was to improve the head. Knowing that a wire string gives a more sustained tone than gut or silk because it is denser, weighs more, it seemed to me that a banjo head made of heavier material than vellum would give the desired result if it could be made sufficiently sensitive. After giving the matter much thought, experiments were begun which resulted in the production of

FARLAND'S PATENT BANJO HEAD

(FOR FULL PARTICULARS SEE PAGE 10)

which is made of annealed steel, beautifully enameled. Being heavier than skin, it amplifies the weaker vibrations of the strings much more, and being stronger, it will stand a greater **tension,** the principal thing required to secure volume. Having discovered a way to overcome the metallic quality of tone which metal naturally gives, and now having both steel and skin heads at hand, I can give players any quality of **banjo** tone that may be preferred, and as great a quantity as it is possible to get from a banjo.

If one wants a piano-like resonance and sweetness of tone that will surprise and delight an audience,—volume that will flood the largest auditoriums with **music,** and frets enough to insure clear tones throughout a range of 4 octaves, my 12½-inch New Model Solo Banjo with Patent Steel Head will completely fill the bill. All but the deaf in an audience of twelve thousand (12,000) **heard** mine at the Ocean Grove (N. J.) Auditorium August 26th, 1914.

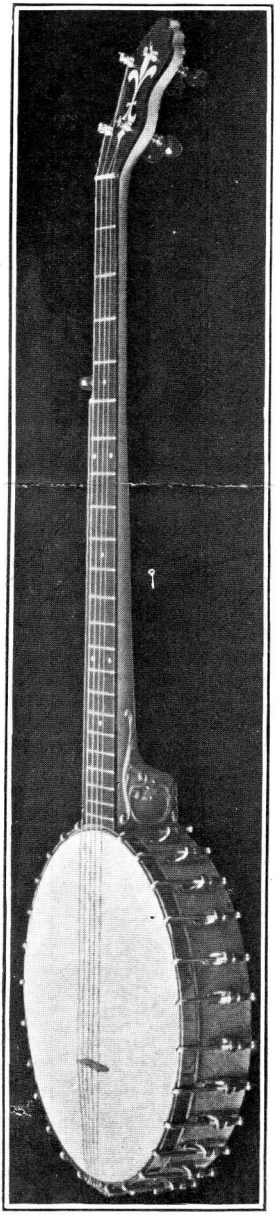
If a more staccato tone, somewhat harder in quality and practically the same in power, is preferred, the same banjo with a calfskin head will give it.

If a "noisy" banjo for cafe work is desired, a **Farland** that will suit can easily be made. In short, whatever one's requirements, a **Farland** Banjo can be produced that will meet them more fully than any other make because the **Farland** gives a better **quality** of tone and as great a **quantity** as it is possible for a banjo to give.

Over thirty years of public work during which I have done more playing than any other banjoist that ever lived; appearing in all kinds of places from Arkansas lumber camps, up through cafe and vaudeville work to recitals of the highest class in colleges, churches and the great concert auditoriums of the largest cities, has given me some idea of the kind of banjo that is best for any line of work, and if intending purchasers will make their wants known, I shall be glad to help them in making a decision by giving them the benefit of my great **experience.**

Sincerely yours,

A. A. FARLAND.



"CONCERT GRAND" PRICE SIXTY DOLLARS

SPECIFICATIONS

RIMS.—Selected air-seasoned maple ¾-inch thick and 2½ inches deep. Ornamental birdseye, or curly, maple veneer inside and out. Bottom edge ebonized or veneered and inlaid as shown in cuts.

NECKS.—Air-seasoned birdseye or curly maple, hand-carved as shown in the cuts.

HEADS.—Farland Patent or best quality Rogers heads (which are made waterproof by a secret process), as preferred.

Cost three times as much as ordinary heads.

STRAINING HOOP, BRACKETS, ETC.—A good, strong hoop of hard brass that will stand the strain. Flat top steel hooks with closed end nuts of brass and strong brackets that stay put. All heavily nickeled. All that's necessary to keep the head **tight** except an owner with banjo-sense to use the wrench.

FINGERBOARDS, INLAYING, ETC.—Ebony is so brittle and chips so easily that its use has been discarded, stained boxwood being used instead. This is the "commercial ebony" now used by practically all manufacturers.

Special designs in mother of pearl are used for position marks, ornamental work, etc., all of which are in good taste and not overdone.

PEGS, TAIL PIECE, ETC.—Patent non-slipping pegs with celluloid buttons. Best tail piece, Farland model bridge and absolutely perfect Farland strings.

FINISH.—Best French polish. Very beautiful and durable. Will not "check."

WORKMANSHIP.—Good solid work in every detail by the highest priced and most skilful artisans in this line in America.

TONE guaranteed to be louder than any piano and (with the harp attachment "on") sweeter than a harp. Mr. Farland has demonstrated this **fact** hundreds of times and any strong player who will keep the head tight, **tight! TIGHT!!** and the strings right can do likewise. Of course no sensible person will expect a **single** note on the banjo to sound as loud as a handful or two on the piano.

SCALE.—As nearly perfect as it's possible for that of a fretted instrument to be.

GUARANTEE

All Farland Wood Rim Banjos are fully guaranteed. Replacements or repairs rendered necessary by defective material or workmanship will be made free of charge.

Calfskin heads are not guaranteed against breakage. Farland Patent Heads are guaranteed for 5 years as stated on page 10.

Every instrument is critically examined and tested by Mr. Farland and every one is correctly adjusted and brought up to his high standard in tone and finish before it is shipped.

FOOD FOR THOUGHT

Read And Think it Over BEFORE You Part With Your Money For a Banjo

Hold your banjo close to your body or lay it on a table so the back will be wholly or partly closed and note the comparatively muffled tone it gives. Is not this convincing **proof** that so-called air chambers, sound boxes, etc., which partly close the back, are worse than useless? **Think it over.**

Why make a 12-inch rim and then cut the part of the head which vibrates down to 10½ by mounting a ring for the head to bear on ¾ of an inch from the outer edge of the rim, when a 10½-inch rim without the ring provides a sounding board of the same size which, of course, will give exactly the same tone if it is fitted with a fingerboard long enough to give it a scale of the same length, and consequently as tight a string, as a 12-inch banjo? **Think it over.**

It is said that two of the most difficult things to do in any line are, (1) To get a good reputation; (2) To keep and sustain it. Farland, in 1893, **earned** the reputation of being the greatest banjo player that ever lived. Ten years later, at London, England, the "Era" said, among other things, "Farland most fully sustained his **big reputation,"** and this sentiment is to this day still expressed in some form by critics in nearly every place that Farland plays.

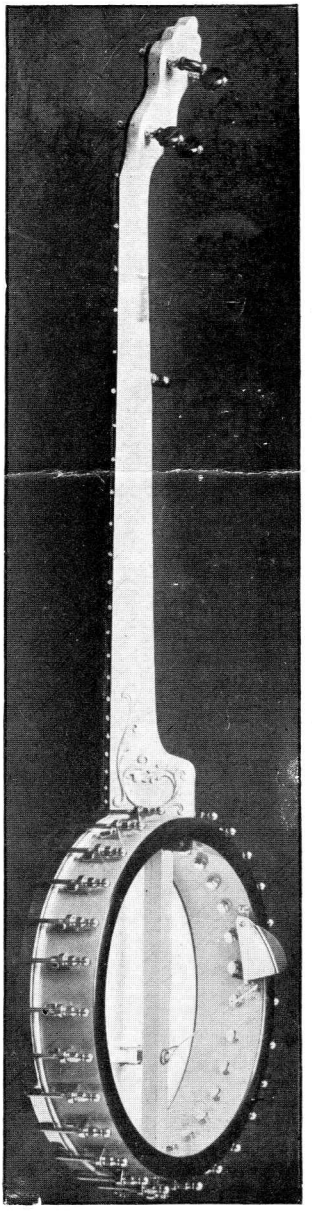
Could such a reputation be sustained for more than twenty years by a player who failed to produce the best **tone** of which the banjo is capable and can **any** player produce the best tone from anything but the **best** banjo? **Think it over.**

Is it wise to be influenced by the testimonials and pictures of "noise makers" who use "tin pan" banjos and wire strings? Do **you** want to produce the same kind of noise that they do and thus help to perpetuate the poor opinion of the banjo which people who have never heard a good banjo well played, have? **Think it over.**

The **Farland Banjo** has no freak contrivances of any kind and no "talking points" but its **unequaled tone** which speaks for itself in unmistakable terms, and its **beautiful appearance,** which is fully in keeping with its tone.

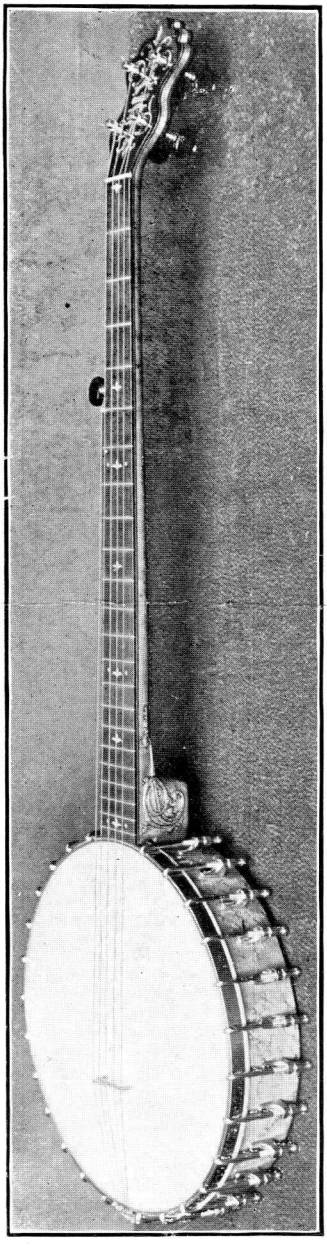
The uniform quality of Farland Banjos is shown by the fact that Mr. Farland is always willing to sell at the regular price any banjo which he happens to be using, because he **knows** that another **Farland** of equal size and grade will be **just as good** if it is provided with as good a head.

Shea's Vaudeville Theater, Buffalo, N. Y., is a very large house with poor acoustic properties. Most of the dressing rooms are under the stage, and have concrete walls. Notwithstanding this the stage manager had to admonish Farland for playing too loud while "warming up" in his dressing room, as the instrument could be heard, according to the manager, "away out in the box office."



"CONCERT GRAND," REAR VIEW.

"ARTISTS' GRAND"



A disagreeable noise always *seems* louder than an agreeable one. This is the reason why some banjo players, who freely acknowledge the fact that the Farland Banjo has the most **musical** tone of any, still think some other makes are louder.

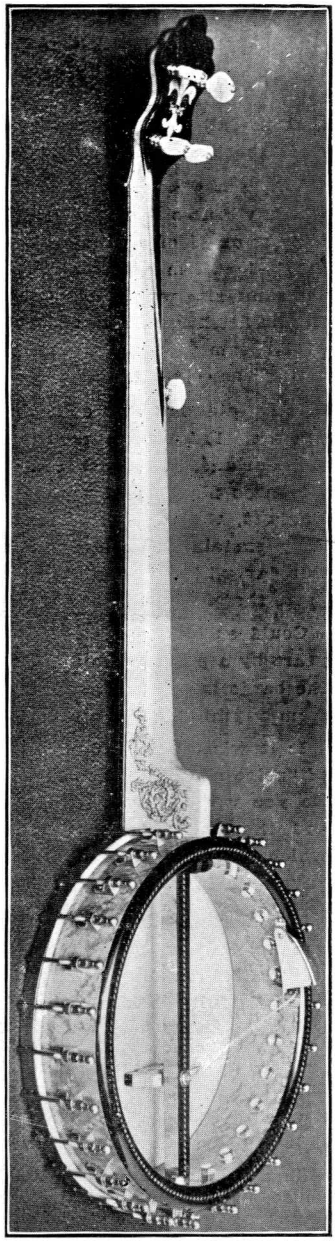
The loudest banjo is, of course, the one that can be heard farthest, apropos of which we print the following from

Mrs. Alice Kellar-Fox

SAN FRANCISCO'S POPULAR BANJOIST

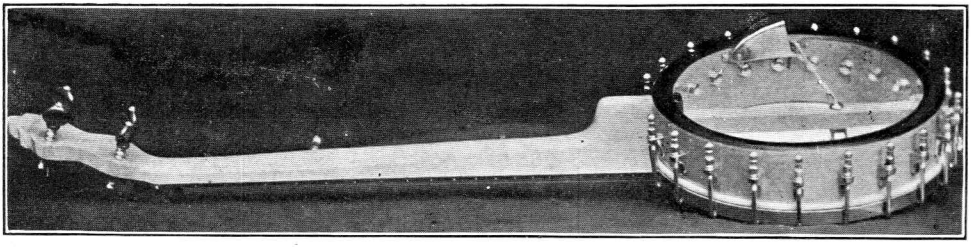
Who Has Earned the Sobriquet of "The Female Farland"

"The 'Artist's Grand' is even more than you can claim and no other make can compare with it in tone. The harp attachment is great—the tone which it imparts to the instrument surpassing in sweetness that of the violin, the piano or the harp. As a matter of fact, the tones are indescribable and must be heard to be appreciated. The question having arisen as to the relative carrying power of my Farland 11½-inch Banjo and a 13-inch metal rim, a 'try-out' was had at one of our theatres, Mr. E. J. Appleby playing three selections on each. The question was decisively settled and ALL NOW ACKNOWLEDGE THE SUPREMACY OF THE FARLAND."



PRICE EIGHTY-FIVE DOLLARS

"BABY GRAND" Price Forty Dollars



Size 9¼x16. Tunes to F same as the ordinary banjorine. Has 22 frets, no extension fingerboard. An ideal instrument for children.

LOW PRICED WOOD RIM BANJOS

Are made in two styles only. They are the same as the higher priced ones except that the necks are made of birch, there is no ornamental veneering or carving and the inlaying and position marks are less expensive. Other differences are noted below.

Tone equally as good as the others if as good a head is used. Extra good heads, when found, are of course reserved for the higher priced instruments.

"MAHOGANY BELLE" Price $25

Maple rim ½ in. thick. Mahogany finish. Straining hoop is ⅛ in. brass (nickeled) instead of 3/16. Has the same general appearance as "Black Beauty" except in color. Head not waterproofed. Farland patent head, if preferred, without extra charge.

"BLACK BEAUTY"

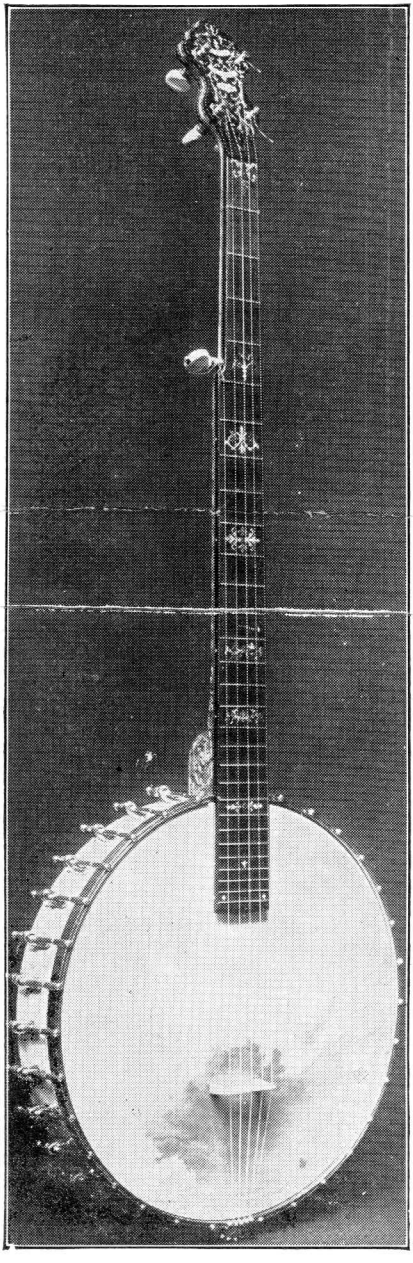
PRICE
THIRTY-FIVE DOLLARS
Rim ¾ in. thick, 3/16 grooved straining hoop same as on the higher priced instruments. Waterproof Head, or

FARLAND PATENT HEAD AS DESIRED

"I wouldn't take $1,000 for my New Model Farland ba

"ARTISTS' G

PRICE ONE HUNDRE



The best toned banjo made and its beautiful appearanc

Furnished in any size desired. 10½, 11, 11½, 12 or 12
or best Rogers calfskin, as preferred. With or without ext

The Patent Head gives the banjo a SUSTAINED tone
given by a calfskin head is more staccato and somewhat ha

Mr. Farland uses the 12½x20½ New Model (pictured
in 1912. Like all other good things, it is now being IMITAT

Absolutely pure, resonant tones can be produced from this banjo up to within a few inches of the bridge and the extension fingerboard is of real use. No trouble to climb to the very last fret and beyond. Farland's lessons show how it's done.

The following occurrences give an idea of the sweetness, carrying power and immense volume of tone given by this instrument:

At the Ocean Grove (N. J.) Auditorium, August 26th, 1914, Mr. Farland played "The Rosary," using his harp attachment and making the tone as soft as possible at times. Notwithstanding the fact that this auditorium holds about 12,000 or **six** times the capacity of a large theatre, there was no restlessness in evidence during the rendition of this number. The absolute silence of the audience indicated that every note could be distinctly heard throughout the vast building and this was corroborated by a number who occupied seats against the back wall, all of whom particularly remarked the sweetness of tone.

The Cleveland (Ohio) Hippodrome seats about 5,000 and is probably the largest vaudeville theatre in America. The back row downstairs is, of course, one of the worst places from which to listen to music. Mr. L. I. Reams, a Columbus banjo player, heard Mr. Farland from that row. One of his first remarks, on meeting Mr. F. after the show, was: "Gee, but those opening chords with the orchestra sounded great." The point is, that the first three measures of the selection used are played without accompaniment of any kind, the balance having a piano accompaniment only. Being so far away, Mr. Reams failed to notice that the orchestra did not play and was misled by the volume of tone produced; not so surprising in view of the fact that Farland's effects in many compositions are often pronounced "positively orchestral" by the faculty of many schools of music, colleges, etc., in which he gives recitals.

A newspaper reporter at Providence, who came in while Farland was playing, asked Mr. H. E. LeValley, the well known teacher, who was "on the door," if Farland had an orchestra with him, and would hardly believe to the contrary until the door was opened and he could see for himself.

PURCHASER'S GUIDE

A large banjo gives a better quality and greater quantity of tone than a small one. The scale being longer, the strings are necessarily tighter when tuned up to pitch, which makes pick playing easier and fin-

From Mr. Brent Hayes, a remarkable player now in vaudevill

"Banjo received and I am elated with it. Everyone say
from the front. . . . Your strings are a God-send."

ANY STYLE SHOWN IN THIS PRICE-LIST FURNISHE

o if I couldn't get another one like it." Claude C. Rowden.

RAND" No. 2
AND TEN DOLLARS

is fully in keeping with its unequaled tone.

inch are standard. Fitted with Farland's Patent Steel Head sion fingerboard, as desired.

f wonderful sweetness and carrying power. The quality r.

re) with Patent Steel Head, he having introduced this model D but not equaled.

ger playing harder, as of course, the stiffer a string is the harder it is to manipulate.

The smaller the head, the sharper the tone.

A bridge about 7/8 of an inch high is best for pick playing and also for finger playing **if** a finger rest is used. A bridge of that height can not be used on a banjo the neck of which is adjusted for a low bridge.

If a sustained tone of sweetness and power is desired order your banjo to be fitted with a Farland Patent Head. If you want the staccato tone that you are accustomed to, without the disagreeable "plinky" quality of other makes, get a Farland banjo with a calfskin head. Always mention the size wanted.

While a "noisy" banjo is generally considered best for cafe work, Farland's experience at Minneapolis showed that this belief is not well founded.

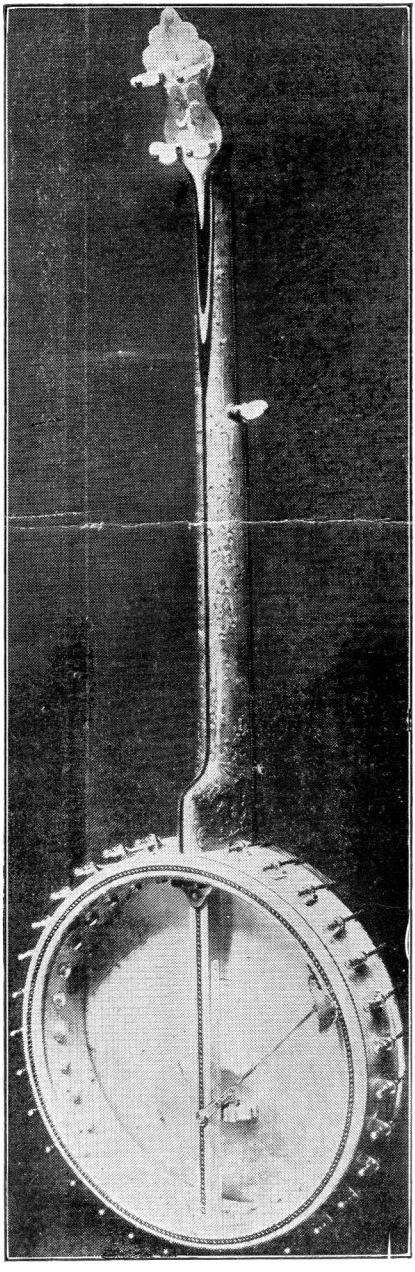
A banjo having a skin head and **4 pairs** of wire strings (a la mandolin), was tried out in comparison with another of equal size fitted with a Farland Patent Head and the usual number of Farland Strings. The former was so noisy that people seated near the platform dodged, held their hands to their ears, etc., when the opening chords of a heavy composition were struck. Notwithstanding this, the pianist in charge of the music, who listened to both instruments from the farthest corner of the cafe, said that the single strung instrument with Patent Head could not only be heard more distinctly through the noisy crowd, but was also far more agreeable both at a distance and nearby.

STUDENTS, whenever a teacher or dealer who is familiar with the Farland banjo says that some other make is "just as good" or better, etc., etc., you can be absolutely certain that he is working for **extra** profit for **himself** regardless of what is best for **you.**

From MR. J. J. DERWIN

"For the past three years I have been a devotee of the mandolin, as the sharp nasal tone of the banjo was disagreeable to me, all the best makes proving unsatisfactory. I must say that the tone of the Farland Wood Rim is exquisite, the volume immense, while with the harp attachment on, it becomes the sweetest of all instruments."

It can not be denied that the sharp nasal tone mentioned in the above is characteristic of **all** the banjos placed in the market of late years (as well as the old style metal rim) excepting only the Farland All Wood Rim.



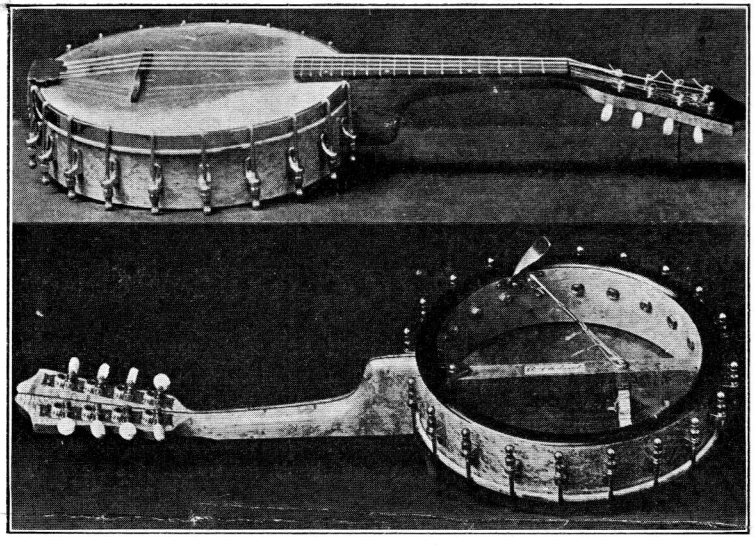
it far surpasses my others. They say it sounds like an organ

IN EITHER THE OLD OR NEW MODEL AS DESIRED

The Mandolin Tone Idealized by the

FARLAND WOOD RIM BANJO-MANDOLIN

Strung, Tuned and Played Exactly the Same as a Mandolin



The entire absence of metal in the rim or under the head and the combination of a solid ebony bridge with the sensitive head of a banjo eliminates the metallic quality of tone so prominent in other makes of instruments of this character as well as in the regulation mandolin. Easier to hold than the mandolin.

The tone of this instrument is remarkably agreeable, yet powerful, and is made still more mellow by the Farland Harp attachment with which each instrument is fitted. The style pictured above is priced at $50. Also made in "Black Beauty" and "Mahogany Belle" finish at corresponding prices.

The Patent Head is especially desirable for the banjo-mandolin or any wire-strung banjo as weather conditions do not affect it and an instrument is never put out of tune or adjustment by the softening of the head with the consequent sinking of the bridge, as frequently happens with a skin head.

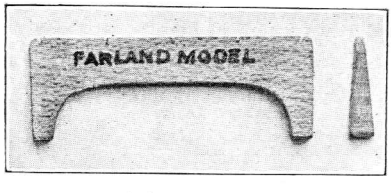
THE FARLAND PATENT BANJO AND MANDOLIN PICK

Cannot get out of position and compels the student to use the wrist correctly.

Enables one to introduce both the guitar and mandolin styles of playing in the same selection, changing from one to the other without stopping.

Produces a beautiful quality of tone and makes the finest shading comparatively easy. Leather or celluloid, 25c. each.

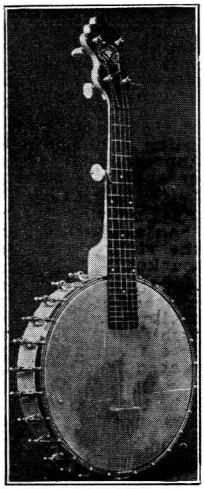
Maple, 10c each.
$1.00 per dozen.



2 Heights, 5/8 and 7/8.

ROWDEN MODEL BANJORINE

10 x 8½ (long extension fingerboard, like cut.)



Tunes to C, an octave above the full size banjo, with which it blends beautifully in duets. Also suitable for piccolo banjo parts in club arrangements. String trios and quartets may be played (many of them in the original keys), on one or two of these instruments for the violin parts, the viola part to be played on a full size banjo and a 'cello banjo to be used for the 'cello part.

Also made with a 14-inch fingerboard (short extension), to be tuned to F, the pitch required for the banjorine or leading part, in club arrangements. The style pictured here $50. Other styles and prices same as banjos.

METAL RIM BANJOS AND BANJORINES

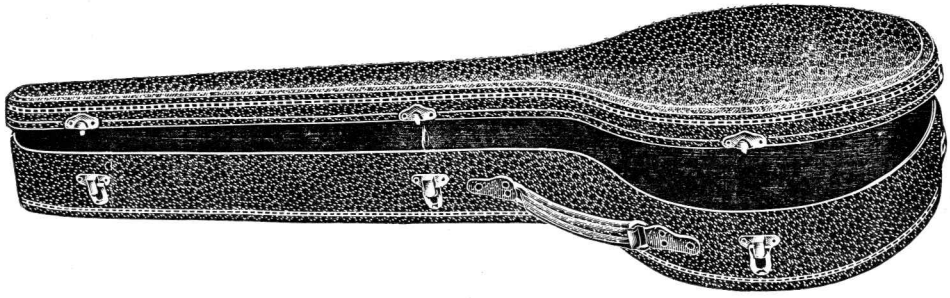
from $15 to $25. Guaranteed to be as good in tone as any other make in the market regardless of price. Not as good as Farland Wood Rims.

'CELLO BANJOS

Head small enough to be *tight.* Scale long enough to require sufficient tension on the strings. Result, a good, resonant *tone.* Indispensable in banjo clubs or the banjo section of mandolin or regular orchestras. Tunes to C, an octave lower than the solo banjo. Wood Rims from $25 up. Metal Rims, $15 up.

BANJO CASES

Imitation leather, like cut, $7. M. & W. leather cases (open at end only), $9.00. Others as high as $18. Canvas cases, $3.00.



Question: Why use an air tube in a banjo?
Answer: To-be-"phoney" of course.

THE PROCESS OF MANUFACTURE EMPLOYED IN MAKING

THE FARLAND STRING FOR BANJO, GUITAR AND VIOLIN

Was Developed by A. A. Farland in 1904-5, and IMPROVED IN 1914

While players who appreciate **quality** more than length of service have used the Farland String ever since it was placed in the market in 1905, and thousands of them have pronounced it the best obtainable, it must be confessed that the uncertainty of the old method of making them, which is similar to that of foreign makers, made it almost impossible to secure uniform strength and durability, every change in the weather during the process of manufacture having an effect. Sometimes favorable, often not.

In October, 1914, experiments were concluded which enabled us to overcome such troubles, and patented machinery was perfected which turns out a string of increased strength, durability and improved appearance. Furthermore, the quality of the product does not vary to any appreciable extent and, the output having been greatly increased, annoying delays in filling orders (fully as annoying to us as to customers, if not more so), can now be avoided, as a rule.

Our violin E, when tuned to the breaking point, reaches a pitch nearly a semitone higher than any other string in the market and, as all of our strings are proportionately as strong as the violin E, we can justly claim that the Farland String is the strongest and best in the market.

It has the tone and appearance of gut, combined with the trueness and moisture-proof properties of silk. It is smooth and does not make one's fingers sore, or "whistle" under a violin bow. It does not fuzz and a false one has never been found. Fuzz, falseness and "whistling" are faults common to **all** other makes. The Farland String is guaranteed to be free from all of these defects and any string found which developes any of them will be replaced free. In addition, it is stronger than any other make and unsurpassed for durability.

Banjo strings, 10c. each. Trial lot of 20 1st, 2d and 3d assorted to suit, for $1.00. Banjo 4th, best made, $1.00 per dozen. Banjo strings are made in two sizes. Large for pick playing and smaller for finger work. Guitar, 1st and 2d, same as violin E and A, trial lot of 15 for $1.00.

BANJO HEADS

Farland's Patent Banjo Head is made of annealed steel beautifully enameled and looks better than vellum. As a matter of course, it is not affected by the weather. It gives a banjo a more sustained tone than skin and as it will stand all the tension that banjo hooks and nuts can give it, a great volume of tone can be produced with it. Purchasers are told how to eliminate the metallic quality of tone which metal naturally gives, and when instructions are followed, something very easy to do, a **banjo** tone of surpassing sweetness and power results.

To secure the strength to resist the great strain which comes at the edge of a banjo rim the metal must be left comparatively thick at that point while the necessary sensitiveness can only be secured by making all that portion within the circumference of the rim extremely thin. As a variation from the right thickness of a five hundredth of an inch is in one case fatal to tone and in the other to strength, some idea of the care required in making these heads can be formed. Accurate work of this character is costly, hence the price of the head is necessarily high, but as it is guaranteed against breakage from the strain of banjo hooks and nuts for 5 years, it is in the long run much cheaper than skin. It comes with the flesh hoop in and can be put on by any one in short order. No experience required; just ordinary common sense.

It improves any banjo, but naturally gives the best results on a Farland wood rim.

Needless to say, Mr. Farland uses this head and it is rapidly being adopted by others; such progressive players as Chas. L. Ray, R. P. Day, Geo. Mantley, John Peterson, E. E. Krites, L. I. Reams, Lew Golden, Truman Monn, Wm. Schooley, Edwin Beale, H. E. LeValley, and many others being enthusiastic concerning it. Mr. Lonnie Hayes one of Cincinnati's best, says the neighbors noticed the improvement in the tone of his banjo as soon as he got the new head right; and Charles Frink, the Lyceum banjo artist who is undoubtedly one of the 8 or 10 best players on earth, wrote in similar strain, and added that even his dog seemed to feel better since the tone of the banjo was improved.

The price is $5.00 for any size desired. Be sure to give the **exact** diameter of the rim for which the head is intended, both on a line with the stick and at right angles thereto, as rims are seldom perfectly round. Give the outside measure of the rim **not** including the straining hoop.

Best Rogers Calfskin heads, stretched, tested and waterproofed, with flesh hoop in, $3.00. The same not waterproofed, $1.75. Always give **exact** measurements as directed above, when ordering.

PATENT PEGS. Best in the market, $1.50 per set.

TAIL PIECE. Best made, 50c. each.

WRENCH, for tightening the head, 25c.

FARLAND'S HARP ATTACHMENT, $2.00. Imparts a harp-like quality of tone to the banjo. Fits any banjo except those having the back wholly or partly closed. Easily adjusted and operated. All other devices of this kind impart a disagreeable nasal tone similar to that produced by pressing a block of wood to the head under the feet of the bridge, and are of course worse than worthless.

All **Farland Banjos** are provided with harp attachments without extra charge.

The best and most complete method for the banjo in the guitar style and the best collection of banjo music ever published in book form is

NATIONAL SCHOOL FOR THE BANJO

By A. A. FARLAND

Contains the rudiments of music, scales in all keys, scales in thirds, sixths and octaves, exercises in time, reading, tremolo and stroke playing, 24 chord exercises, 24 exercises in broken chords in the positions illustrating different movements in right hand fingering, a table of harmonics and instructions in right hand harmonics, and over 50 pieces of fine banjo music, many of which are from two to four pages in length and suitable for concert use, including Farland's beautiful variations on "The Mocking Bird," "Home, Sweet Home," "Nearer, My God, to Thee," etc., also the Miserere from Il Travatore.

The whole systematically and progressively arranged in all major and minor keys and correctly fingered, the right hand fingering being indicated as well as the left. This work teaches the author's method of fingering, is universally recognized as the standard authority on banjo technique, and is used by teachers everywhere.

Prices, paper, $1.00; boards, $1.50; cloth, $2.00. From your teacher, dealer, or A. A. F.

BEAUTIFUL BANJO SOLOS ARRANGED BY A. A. FARLAND

Perfectly adapted to the instrument in Farland's inimitable style, all the best effects of which the banjo is capable in the guitar style being utilized therein to the best advantage. They are all popular favorites, contain many new ideas in fingering, and will be found immensely instructive.

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which is the **easiest** and **best** method of playing the banjo, includes plectral arrangements of most of the above and also a large number of other equally good numbers. Marches, dances, familiar airs, variations, overtures, fantasias and many of Farland's best solos. See (or send for) special circular.

All banjo makers get testimonials which support (?) the claims they make concerning their instruments, but THE FARLAND is the ONLY banjo that has ever been endorsed by EMINENT musical critics, who were of course influenced by the TONE, not by an extra LARGE DISCOUNT, the GIFT OF AN INSTRUMENT or ANY other consideration whatever.

PHILIP HALE in the *Boston Transcript,* said, "His banjo whines like the wind and oftener sounds like a 'cello, a violin or a harp than it does like a banjo."

THE BANJO WORLD (London, England), mentions the *"scintillating brilliancy"* of tone of the banjo used by Farland and speaks of some phrases as being *"true, ringing and clarion-like."*

THE NEW CASTLE (Eng.) CHRONICLE said, "He gave a piece by Schuecker originally written for the harp, and it might easily have been supposed that it was on the harp that the composition was being rendered."

THE YORKSHIRE POST (Leeds), one of the most conservative papers in England, said, "Farland achieves much in the way of producing *harp-like tones,* sustaining notes and getting at times into affinity with *the singing voice."*

THE BOSTON HERALD said:

"Mr. Heinrich Schuecker (harpist of the Boston Symphony Orchestra) played several harp solos, and this endorsed Mr. Farland's confidence in his own powers; for if any other instrument whose strings are plucked could destroy the effect of a banjo it would naturally be such a rich full-bodied harp as Mr. Schuecker's, BUT NO HARM CAME OF THE CONTRAST."

PRICES

given herein are RETAIL prices, not "List" prices as the term is commonly understood. Most manufacturers list their goods at more than double the prices they expect to get for them and then offer a discount to prospective purchasers to make them think they are getting great bargains.

TERMS. Cash with order or C. O. D. with privilege of examination. C. O. D. orders to be accompanied by $5.00.

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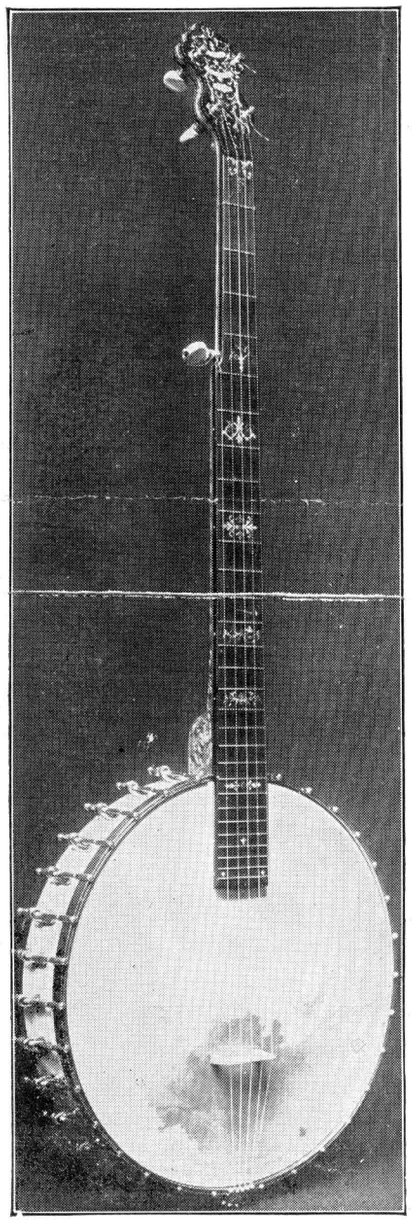
"I wouldn't take $1,000 for my New Model Farland banjo if I couldn't get another one like it." Claude C. Rowden.

"ARTISTS' GRAND" No. 2

PRICE ONE HUNDRED AND TEN DOLLARS



The best toned banjo made and its beautiful appearance is fully in keeping with its unequaled tone.

Furnished in any size desired. 10½, 11, 11½, 12 or 12½ inch are standard. Fitted with Farland's Patent Steel Head or best Rogers calfskin, as preferred. With or without extension fingerboard, as desired.

The Patent Head gives the banjo a SUSTAINED tone of wonderful sweetness and carrying power. The quality given by a calfskin head is more staccato and somewhat harder.

Mr. Farland uses the 12½x20½ New Model (pictured here) with Patent Steel Head, he having introduced this model in 1912. Like all other good things, it is now being IMITATED but not equaled.

Absolutely pure, resonant tones can be produced from this banjo up to within a few inches of the bridge and the extension fingerboard is of real use. No trouble to climb to the very last fret and beyond. Farland's lessons show how it's done.

The following occurrences give an idea of the sweetness, carrying power and immense volume of tone given by this instrument:

At the Ocean Grove (N. J.) Auditorium, August 26th, 1914, Mr. Farland played "The Rosary," using his harp attachment and making the tone as soft as possible at times. Notwithstanding the fact that this auditorium holds about 12,000 or **six** times the capacity of a large theatre, there was no restlessness in evidence during the rendition of this number. The absolute silence of the audience indicated that every note could be distinctly heard throughout the vast building and this was corroborated by a number who occupied seats against the back wall, all of whom particularly remarked the sweetness of tone.

The Cleveland (Ohio) Hippodrome seats about 5,000 and is probably the largest vaudeville theatre in America. The back row downstairs is, of course, one of the worst places from which to listen to music. Mr. L. I. Reams, a Columbus banjo player, heard Mr. Farland from that row. One of his first remarks, on meeting Mr. F. after the show, was: "Gee, but those opening chords with the orchestra sounded great." The point is, that the first three measures of the selection used are played without accompaniment of any kind, the balance having a piano accompaniment only. Being so far away, Mr. Reams failed to notice that the orchestra did not play and was misled by the volume of tone produced; not so surprising in view of the fact that Farland's effects in many compositions are often pronounced "positively orchestral" by the faculty of many schools of music, colleges, etc., in which he gives recitals.

A newspaper reporter at Providence, who came in while Farland was playing, asked Mr. H. E. LeValley, the well known teacher, who was "on the door," if Farland had an orchestra with him, and would hardly believe to the contrary until the door was opened and he could see for himself.

PURCHASER'S GUIDE

A large banjo gives a better quality and greater quantity of tone than a small one. The scale being longer, the strings are necessarily tighter when tuned up to pitch, which makes pick playing easier and finger playing harder, as of course, the stiffer a string is the harder it is to manipulate.

The smaller the head, the sharper the tone.

A bridge about ⅞ of an inch high is best for pick playing and also for finger playing **if** a finger rest is used. A bridge of that height can not be used on a banjo the neck of which is adjusted for a low bridge.

If a sustained tone of sweetness and power is desired order your banjo to be fitted with a Farland Patent Head. If you want the staccato tone that you are accustomed to, without the disagreeable "plinky" quality of other makes, get a Farland banjo with a calfskin head. Always mention the size wanted.

While a "noisy" banjo is generally considered best for cafe work, Farland's experience at Minneapolis showed that this belief is not well founded.

A banjo having a skin head and **4 pairs** of wire strings (a la mandolin), was tried out in comparison with another of equal size fitted with a Farland Patent Head and the usual number of Farland Strings. The former was so noisy that people seated near the platform dodged, held their hands to their ears, etc., when the opening chords of a heavy composition were struck. Notwithstanding this, the pianist in charge of the music, who listened to both instruments from the farthest corner of the cafe, said that the single strung instrument with Patent Head could not only be heard more distinctly through the noisy crowd, but was also far more agreeable both at a distance and nearby.

STUDENTS, whenever a teacher or dealer who is familiar with the Farland banjo says that some other make is "just as good" or better, etc., etc., you can be absolutely certain that he is working for **extra** profit for **himself** regardless of what is best for **you.**

From MR. J. J. DERWIN

"For the past three years I have been a devotee of the mandolin, as the sharp nasal tone of the banjo was disagreeable to me, all the best makes proving unsatisfactory. I must say that the tone of the Farland Wood Rim is exquisite, the volume immense, while with the harp attachment on, it becomes the sweetest of all instruments."

It can not be denied that the sharp nasal tone mentioned in the above is characteristic of **all** the banjos placed in the market of late years (as well as the old style metal rim) excepting only the Farland All Wood Rim.

From Mr. Brent Hayes, a remarkable player now in vaudeville.

"Banjo received and I am elated with it. Everyone says it far surpasses my others. They say it sounds like an organ from the front. . . . Your strings are a God-send."

ANY STYLE SHOWN IN THIS PRICE-LIST FURNISHED IN EITHER THE OLD OR NEW MODEL AS DESIRED